Dramatic and Lyric.

Power of Customs and Traditions on the Stage—Local Amusements—Plays and Players—General Notes.

As an example of the tenacity with which custom and tradition cling to stage representations and the change required to break loose from established precedent, Mr. William H. Hudson in the *Dramatic Mirror* tells us that a very slight alteration in the text has recently made the character of an old comedy to which he has been accustomed for a long period. Lord Lansdowne's mutilated version of the Merchant of Venice, produced in Dublin under the title of The Jew of Venice, was the stage till 1741, when Macklin had the good sense to return to the original text. In the adaptation Shylock was purposely made ridiculous. It was meant for Nature to be felt that the character was originally designed by the author." The story of the manner in which the stage became free from the mendacious tradition is interesting in the extreme. Macklin, reviving the genuine Merchant of Venice at Covent Garden, took the part of Shylock for himself, "and intimated his design to play it seriously." The laugh was universal. His best friends stood aloof from him while his foes combined to assist. The general belief was that he was going to make a fool of himself, and bring the Jew into contempt. When the night came, the house was crowded and Macklin himself confessed that he began to be afraid of the result concerning the success of his bold enterprise to which he put his hand. "The opening speech" he says "being rather tame and tedious, I could not expect much applause; but I came myself well honoured in. I knew what I should have the pull, which was in the third act, and there I exerted myself accordingly. At this period I threw out all my fire; and as the contrasted sensations of joy for the merchant's losses, and grief for the loss of his daughter, spoke a fine flow for an actor's power, I had the good fortune to please beyond my warmest expectations. The whole house was in an uproar of applause, and I was obliged to pause between the speeches to give it vent, so as to be heard." The Jew of Venice would up the tolerance of my reputation; here I was well received, and here I made such a short yet lasting impression upon my audience that I resolved to do this great accidental severity satisfied. On my return to the green room, after the play was over, it was received with solid joy and cutter, who all compliments me in the warmest and most unbounded manner; and the situation I felt myself in, I must confess, was one of the most flattering and heart-cheering of my whole life."

If there are reasons for everything there is one at least one in the section in the stage certain features assume a sacred or pat character. The familiar make-up of the villain with the cut of the hair must only be allowed to those venerable characters still linger on the stage as an evidence of a time when the tolerance of the stage was thought to be to produce lasting impressions on the minds of the spectators. In order to accomplish this the picture was overdrawn—the shades being too deep and the lights too prominent. Likely enough it was deemed proper to give to the villain, for instance, as repelling an exterior as possible, in order that his very appearance might be a sermon against crime. The stage villain, then, became nothing but a true copy of the original, the latter generally hiding under an attractive surface his moral corruption, and he has remained, speaking in general terms, a caricature till the present time.

Grand Opera House.

The season at the Grand commences on Monday, Sept. 16, with the production of Lester Wallack's Rosedale. The stock company consists of the following members:

William Ingersoll, Walter Edwards, George R. Edson, Samuel R. Chester, Hugh J. Ward, Wm. H. Tabor, Harry Hallaway, Paul Melbury, Rebecca Warren, Annie Chester, Edith Pollock, Catherine Jordan.

At the Theatre.

The regular season at the Theater opens on Monday, Sept. 16th, with William Gillette's comedy, Too Much Johnson.

John Drew and his American company including Maud Adams, will play an engagement of three nights at the Salt Lake Theater, in the early part of this season. The Rosedale Stock will be presented during their engagement here.

Professor Alexander.

The lecture of Professor Alexander, commencing on Monday, Sept. 9th, in Centennial Market hall, is, strictly speaking, belong to the class of amusements to which these columns are devoted, but judging from the favorable notices we encounter on hand, they are no less entertaining than instructive. The opening lecture on Human Nature will be free. As an illustration of the importance attached to Prof. Alexander's lectures by some of his friends, the following paragraph from the Montreal Gazette, Montreal, Can., Dec. 19, last year, can be quoted:

"Professor Alexander lectured in his own inimitable style in the Pilot's evening before an audience that filled Association hall to overflowing. The lecture was filled with good, sound common sense, and it has stamped himself as a man of marvellously clear ideas in Montreal, then nothing short of an astonishment can do it."

A Musical Genius.

Frank Gerstle, the Scandinavian violinist, who will hold American sway in the concert world, has a repertoire which concerns almost the entire literature of the violin and includes compositions played by no other artist living. It is claimed that he has been Ole Bull, Beethoven, Spohr, Mendelssohn, Bach and Dvorak in which he will Paganini, Vieuxtemps, Wieniawski, Joachim and Dancla.

The musical effect of the lost one Jones, after Gottlieb's last concert, under the Philharmonic society there, gave to the following terms of the critic of the Gilbert Berliner Courier: "Mr. Frank Gerstle's power is entirely independent of the Berlin Concerto. His sonorous, soulful tone, his immense technique and an effect conception, truly kiss a master of the highest order."

National Anthem.

The London Daily News speaking of national anthem, says that "Hail Columbia" is a far more fitting air to be considered the national hymn of the United States, but, in the end as also I trust, "Yankee Doodle" have more of British origin. "Hail Columbia," written by Judge H. Phinney in 1798, seems to be not unknown called the "Universal March" while Dr. Schomberg's "Yankee Doodle" is practically identical with "Cavalina and Roundelay" and "Nancy Lockit Lost Her Pocket" or "Old Sam Gerow." It is not surprising from the national humor of Continental nations.

Haydn is responsible for the "Austrian" the air to which belongs the hymn, "God Liberte Franz Jaulsen," written in 1797, and also adopted in one of his quartettes.

The German national anthem of the "Fatherland Rules" (music composer, Wilhelm, died 1873), and in France is "La Marseillaise" (it dates from 1792) dates from the time of the French war. The Russian hymn "Ur Russian" (Compositeur, 1833) the Hungarian hymn, "Ne Thes ne Lend is" (by Erkel) and a German (composer) for war, of course, except the "Bravery March," the "Russian Anthem" is by Lwoff, composer, the Danish "Ding Ding Dandelo" is a German air composed in 1801, the Swedish "Ring Kar" is, by an old tune, the Dutch "Wien Neerlandsch Bloed" (music composed by Wilhelm), the Norwegian "Sunnan at Norge," (by Dom early in the century), and the Portuguese "Hymne Constitucional" is air taken to Dona Pedro I, of Brazil.

English Theatrical Views.

London, Sept. 1.—New plays which are promised for London theater goers this season are: The most part to be tried experimentally upon the provinces ere they will be seen here.

Tree Mr. Beerbohm Tree's version of Tilly will be first played in the theater at Birmingham or Manchester and the time and the scene of the play is Henry VIII. Tennyson, as yet unknown, will be a player from Mr. George Alexander's company in one of the theaters, during his provincial tour. Another new play by Mr. Leonard, entitles "Money" will open Mr. Lionel's new theater at the St. James on September 1. In this play Mr. Leonard will have a leading part. Mr. Edith, Philip Cunningham, Mr. Everill and Miss Eva Moore will be in the cast.

Mr. Tree will not seem to re-on the name of the theater which bears his name. The little play house will probably now become an annex to the Charing Cross hospital.

Monroe Farmer will begin a twenty weeks season in the United States under Chas. Stoey with his new play The Honeymoon.

Nellie Farren will soon see the managerial reins. A burlesque of Tilly will be the first on the opening program.

Victor Maurel has been approached with an offer to sing Iago and Tonio in Italian.

Plays and Players.

Of Edwin M. Boyle's Mexico, the Cleveland Plain Dealer has this to say: There is no question as to the success of Mexico, for it contains elements that will make it decidedly popular with the masses and make Mexican history a U. S. more entertaining to the average reader. It has been said that Mexico is hard to color, and that there are intelligent people who know about it that are not quite under stood. All this comes from an inexpensive knowledge of Mexican history. The play is Mexican to an extent, and if there was ever a comedy farce in the real sense Mexico is the land. Mexico is identified in many respects from the average play and is complicated with Boyle's individuality. Certainly this is no an, either of emotion or sentiment. The low comedy, farce, exaggeration and incorrect perspective have been shortened with a very modified result. Mexico starts out under far more favorable conditions than did Friends. Mexico was simply crimson. Friends was assailed from every quarter and in far more complicated form than those seen by the local critics. Friends was pruned and weeded into a success, while Mexico is rapidly running in a direction that Boyle's wishes, for it is now at present and Mexico will reach there.

Minnie Maddern Fiske will this season produce perhaps the most remarkable play in which Dudley has ever been associated. It is Tess of the D'Urbervilles, by Daniel and Lena Harrington which was successfully produced in Paris, and which Hermann Vezin has been adapted for Mrs. Fiske's use.

A grand ballet in Joan Crimen. This time it is Nina Cattini, who has been engaged for the Kaiser's Rose Garden, and, like all new prima donnas, she comes from the star of the Alhambra, Berlin, New York, at Nina Stella Cattini, who is to be the Kaiser's Rose Garden. Nina Cattini, who is expected to Paris, and by Miss Lessingly, and is a gift of passage in Gounod's Romeo and Juliet, which Madame Patti's great opera company, and will be remembering in one a story to Juliet in the prima donna of the Dall Opera company.

On the occasion of the 100th performance in The Sorbet, the Tremont Lessees, Messrs. Rich and Harris, will entertain a dinner to the cast, to which will be specially invited the author, who will which will be the 4. The author of the play is Mr. Sidney Grundy, who is to have a new play, and this while very small, was very pretty.

On Monday, September 23, the new production of Mr. Irwin in Mr. Henry Irving's Eric Brighton, and the talented Lyceum company at the Tremont theater, Lady Tree in the seven Miss Sarah Bernhardt will be seen in her most recent triumph, Tosca. These distinguished artists will be under the management of Messrs. Abbey, Schoeffel & Grau.

Events.

Stuart Robson, has returned from Europe, bringing two special interest for that he has a new French comedy adapted for him by the editor of Puck.

The latest idea, also of Daniel Frohman's is to have a dramatic "Dante" is by Clement Scott, the London dramatic reviewer. Miss Nethersole is the Dante. Mr. Scott has also adapted a London version of "Americans Abroad," which Harden wrote for the New York Lyceum theater.

Pittsburg sends the news that Salvini the younger has written to a friend there saying that he means to leave a London theater for the season of 1895-97.

John Nicolson has made her debut on the stage in a cheap burlesque show in Philadelphia.

The latest exemption of Strangler's name is "Jones."

THE COMING EISTEDDFOD.

List of Entries as they appear at the Close.

The entries for the contests in the coming Eisteddfod are now closed, and Secretary James has been busy this week making up the programme. Altogether there are 137 names entered, which will make an average of about seven for each class, divided as follows: Vocal, 19; instrumental, 12; recitations, 8; literature, 5; miscellaneous, 3. Some of the more well known entries are: Dorothy Morris, Henry Blundy leader, Salt Lake chorus, C. J. Thomas leader; Orpheus choir, Spanish Fork (Ind.), Salt Lake Amateur, R. S. Eccles leader.

No. 2—Military band contest, two entries—Denbighs, F. Cumberland leader; Brigham, John Bond leader.

No. 3—Male chorus, five entries—Ogden male chorus, Spanish Fork leader; Orpheus choir, A. H. Peabody leader; Manti Choral club, Hemming choir, C. H. Rossiter leader; Salt Lake choir, C. J. Thomas leader.

No. 4—Ladies' chorus, three entries—Ogden Tuesday chorus; "Cheerlier," Salt Lake; Salt Lake choir.

No. 5—Miscellaneous chorus, eight entries—Lehi ward choir, J. G. Giles leader; Manti ward choir, Hannah Ferguson, W. T. Jones, leader; Ogden choir, Cyril Ashton leader; Salt Lake choir (Unit), A. Jones, leader; Sugar House ward choir, Ogden, W. Hiles (ind.), leader; Twenty-third ward choir (Salt Lake), Joseph J. Daynes, leader; Six-ninth ward choir (Salt Lake), O. W. Tompson, leader; Twenty-first ward choir (Salt Lake), Thomas Ellis, leader.

No. 6—Quartettes, six entries—Five from Salt Lake, one from Cripple Creek, and one from Dunton (Col.).

No. 7—Soprano and tenor duet, three entries, divided equally between Ogden, Salt Lake and Cripple Creek.

No. 8—Tenor solo, seven entries—Three at Ogden, three at Salt Lake, one at Cripple Creek (Col.).

No. 9—Soprano solo, seven entries—Five at Salt Lake, one at Logan, two at Ogden, one of Rich Springs (Wyo.), one of Cripple Creek, one of Dunton.

No. 10—Baritone solo, 7 entries—Two from Salt Lake, one from Ogden, Utah, two from Ogden, two from Dunton, one from Cripple Creek.

No. 11—Bass solo, 10 entries—Five from Salt Lake, two from Dunton, two from Cripple Creek.

No. 12—Harp solo, two entries, viz: David Jeremy, City, and W. L. Jones, Bedford.

No. 13—Piano solo, 8 entries—Four from Salt Lake, two from Ogden, one from Provo, one from Smithfield (Utah County).

No. 14—Male chorus composition, 12 entries—Three from Salt Lake, one from Preston, Idaho, one from Philadelphia, Pa., one from Wilkesbarre, one from Pittsburg, Pa., one from Gallatin, one from Ogden.

No. 15—Best poem, ten entries—Two from New York, one from Springville, Utah, one from Ogden, Utah, one from Provo, two from Salt Lake.

No. 12—National Welsh song, 6 entries—One from Union City, one from Ogden, one from Salt Lake, one from Lowe, one from Cattle Dale, Utah, one from Provo; two from Eureka, Utah, one from Wales, Lowe, one from Pittsburg, Pa., two from Salt Lake City, one from Cripple Creek.

No. 16—Best Pioneer literature, nine entries—One from Morgan, Utah, one from Cattle Dale, one from Tooele, one from Provo, two from St. George, Utah; three from Salt Lake City.

No. 19—Best historical sketch, four entries—One from Sandy Creek, New York; one from Chicago; one from Ogden, one from Kansas.

No. 20—Best prose, one entry—Lewis Jones, Denver.

No. 21—Best recitation, The Bells, nine entries—One from Draper, Salt Lake county; one from West Jordan, Salt Lake county; two from Provo; one from Portland, Oregon; one from Brigham City; three from Salt Lake, and one from Ogden, Utah.

The number of entries have come in slowly first, but had to be barred on account of rule No. 10, which provides any one entering who is among the leaders in the heads of the secretary by September 1st.

When there are more than five for any contest, a preliminary examination is held, and the best five are selected the morning of Oct. 3rd, at the Assembly hall. The names for this examination event will be on sale at the entrance to the hall, and the answer Dec. 5, which will admit to the two days' festival, will be one dollar each. Single admission fifty cents.

The number for the Grand is a gem of Ich and $10 for the word of church music calling the most heads. Tremont Hall Morris would like the heads of these organizations to call at the office, 21 west, South Temple st., and get tickets.

The arrangements with the Bayne Bros., T. J. Davis and Dr. J. J. Hoyt, all of the Lord.

Prof. William Alexander, of Chicago, will arrive in the city on Sept. 14, and will be the guest of the Tabernacle A. A. Thomas will be president of the Pipe organ section, and Professor C. W. Wag will preside over the sample test. Professor Alexander will begin on Tuesday, Oct. 1st.

FOR GOOD OR EVIL.

A Bold Governing Political Clubs Other Than Regular Party Organizations.

SALT LAKE CITY, Sept. 6th, 1895.

Editor Deseret News:

There seems to be a tendency towards organizing strong political clubs or societies in our city, it may not be without profit to give some thought to the subject, to discover whether on the whole such a course is likely to produce good results sufficient to compensate for the expense and trouble involved.

These advocating such action expect probably to be able to make greater progress in getting an understanding of political principles and in acquiring a knowledge of the principles of the existing political parties greater than could be secured otherwise. Which each might be the case in some instances, it is not probable that by taking supporting a certain ticket the machinery of the party will for the meeting of such society belongs and party would on the whole be thereby more damaged than benefited. It requires some experience and some old spaces to carry on the business of a political party, especially during a campaign, as the average man not afford to devote to such purposes. In case of belonging to a society, what material support he gives it is likely to come little to do proportionally less for the support of the party.

It would seem that if the party organization was well supported, it would be best to have all political speeches, lectures, to give all information to the people that would be necessary, to enable the voters to understand what policy is to be pursued, and what is the aim of such a society being helpful to the party to which the members belong, it is not likely to eventually combine a party, for the time at least, which would be better than being formed in such society through which a combination of such members of individuals could be made, which would be the ruin of the party. In the event, would it not be something to undervalue building such power to use it for the good of the party, or against it, in the interests of the party?

It would seem that such results could naturally be expected to follow, in support of which one may have to be a party to such a course, as in the case of the Tammany society of New York, and bear in mind the great injury it has caused the party to which it belongs. Such societies have been the cause of causes produce less effects the world over, just as naturally as effect follows cause. One can expect very different results from such societies if are composed mostly of strong society in one or more of our political parties here than have such results as the case above shows? Hardly, we think, we say, why? Such a society, if successful, would become so strong in the party, that it would be able to dictate to the party, and would be able to carry out its policy, if successful, would become so strong